

**Location:** Mount Baker Theatre, 104 North Commercial Street, Bellingham, WA 98225

**Check in:** Lobby door, Check-in table located in lobby

**Preparation:**

Audition instructions can be found on the BSO website ([www.bellinghamsymphony.org](http://www.bellinghamsymphony.org)). Please read the audition instructions carefully and prepare the appropriate selections. Plan to play the selections in the order listed. Suggested metronome markings are included in some of the listed excerpts. If metronome markings are not included in a particular excerpt, you must use your best judgment (based on standard practice and recordings) to choose a tempo.

Bring **6 copies** of your solo piece to the audition. These copies cannot be made at the audition location, so please come prepared.

If auditioning for a Principal or Assistant Principal position, **a resume must be submitted.**

**Please contact and submit audition forms (and resumes) to the Operations Manager by May 27th to schedule your audition.** Email materials to [operations@bellinghamsymphony.org](mailto:operations@bellinghamsymphony.org) or mail to P.O. Box 5892 Bellingham, WA 98227. The Operations Manager will contact you with your scheduled audition time.

**Audition Process:**

Please arrive at least 10 minutes before your scheduled time (although it is recommended that you arrive earlier). After checking in at the check-in table, you will be directed to a warm-up room by a BSO representative. At the appropriate time, you will be escorted to your audition. The auditions will take place behind a screen. As such, it is important to not speak during your audition. There will be an audition proctor present to answer any of your questions and to help you communicate with the committee if need be. Your audition will be heard by the music director, the audition committee, and a representative principal player of your instrument.

**Audition Results:** The Operations Manager will notify you of the results of your audition after the audition committee has deliberated and come to a decision.

**Note to Students Auditioning for BSO:** In order to participate in the BSO, you must continue your participation in your school orchestra or band or have permission from your high school music director.

**About the BSO:** The Bellingham Symphony Orchestra is an all-volunteer orchestra that performs 6 full concerts each year at the Mount Baker Theatre. For more information, please visit [www.bellinghamsymphony.org](http://www.bellinghamsymphony.org).

**Health & Safety:** Currently, the BSO requires vaccines and masks for participating musicians (see our [Health & Safety guidelines page](#)). Proof of vaccination is required prior to entering Mount Baker Theatre. In addition wind and brass players are required to have an on-site Covid test prior to removing their mask.



## Audition Form

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Please fill out and submit to the Operations Manager ([operations@bellingshamsymphony.org](mailto:operations@bellingshamsymphony.org)).

**Please note:** A music performance resume is also a requirement for those auditioning for principal or assistant principal positions.

Name: \_\_\_\_\_

Instrument: \_\_\_\_\_

Contact information

Phone: \_\_\_\_\_

Email: \_\_\_\_\_

Address: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

How many years have you played your primary instrument? \_\_\_\_\_

Do you play any other instruments? \_\_\_\_\_

Please briefly provide some information about your musical training:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Please briefly provide some information about groups with whom you have performed and when:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Please describe any special musical accomplishments or awards you have received:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



For PDFs of excerpts, contact [operations@bellingshamsymphony.com](mailto:operations@bellingshamsymphony.com).

### Violin

1. Mozart: Symphony 39, 1st movement measure 26-91
2. Beethoven: Symphony 9, 3rd movement measure 99-114
3. Brahms: Symphony 4, 3rd movement, measure 88-101
4. Mendelssohn: A Midsummer Night's Dream, scherzo, measure 17- letter C
5. 1 minute solo of your choice

### Viola

1. Mozart: Overture to the Magic Flute, mm. 27- A, and 2nd measure of B to 7th measure of B
2. Tchaikovsky: Symphonie Pathetique
3. Brahms: Symphony No. 3, mvt I, L to M
4. 1 minute solo of your choice

### Cello

1. Saint-Saens: The Swan
2. Debussy: La Mer, mvt I, 2 before #9 to 6 after #9
3. Mozart: Symphony no. 40, mvt I, mm. 13-33
4. Beethoven: Symphony No. 5, mvt 2, mm.1-9 / 50-57  
downbeat / 98-106

For principal cello consideration, add:

5. Haydn: Cello Concerto No. 1 in C Major exposition
6. Bach: "Cello Suite" movement of your choice

### Bass

1. Beethoven: Symphony no. 7, mvt I, mm 14-23
2. Mozart: Symphony no. 36 ("Linz"), mvt I, mm 42-62
3. Brahms: Symphony no. 2, mvt I, E to F
4. Mahler: Symphony no. 1, mvt III, solo
5. 1 minute solo of your choice

### Flute

1. Beethoven: Overture, Leonore No. 3, adagio and solo
2. Ravel: Daphne et Chloe, 3 after 176 to 1 before 179
3. Mendelssohn: A Midsummer Night's Dream, scherzo, 12 before P to 23 after Q
4. Brahms: Symphony No. 4 in E minor, mvt IV, mm.89-105, quarter note = 66-70
5. Beethoven: Symphony No. 5, mvt II, mm.1-22
6. 2 minute solo of your choice

### Piccolo

1. Respighi: Fountains of Rome, mvt I, mm.6-11 and mvt IV, mm.8-10
2. Shostakovich: Symphony no. 9
  - a. mvt I, mm.1-29
  - b. mvt II, beginning to 18
3. Rimsky-Korsakov: Scheherazade
  - a. mvt III, 1 before G to 1 after H
  - b. mvt IV, P to 31 after P
4. 1 minute solo of your choice

### Oboe

1. Bach: Aria from St. Matthew's Passion (1 before A to downbeat of B)
2. Bizet: Symphony in C, mvt. II- (pick up to 1 to downbeat of 2 before 2)
3. Beethoven: Symphony No. 6
  - a. mvt I (m 28-53; m 163-179; m 201-212)
  - b. mvt III (m 40-48; m 91-122)
4. Rossini: Italian in Algiers
  - a. m. 8-15 A
  - b. 7 after E to 4 before F
  - c. 15 after K to 19 after K
  - d. 4 before L to L
5. 1 minute solo of your choice



## Clarinet

1. Rachmaninoff: Symphony no. 2, mvt III, beginning to 47 (A)
2. Rimsky-Korsakov: Capriccio Espagnol, mvt IV, 4 measures after L to 7 measures before M- cadenza
3. Mendelssohn: A Midsummer Night's Dream, scherzo, beginning to E (Bb)
4. Beethoven: Symphony no. 6 (Bb)
  - a. mvt I, mm.474-492
  - b. mvt II, mm.68-82
5. 1 minute solo of your choice

## Bassoon

1. Bartok: Concerto for Orchestra, Bsn I, mvt II
2. Bartok: Concerto for Orchestra, Bsn II, mvt V
3. Mozart: Marriage of Figaro, selections
4. Tchaikovsky: Symphony No. 6, opening solo
5. Berlioz: Symphonie Fantastique, mvt IV half note = 84
6. Brahms: Violin Concerto, Bsn II, mvt II, mm.1-32
7. 1 minute solo of your choice

## Horn

1. Tchaikovsky: Symphony No. 5, mvt II, mm.8-28
2. Beethoven: Symphony No. 8, mvt III, pickups to mm.45-78
3. Mahler: Symphony No. 1, mvt I, 15 to 11 after 15
4. High Horn: One of the following:
  - a. Franck: Symphony in D Minor, mvt II, 7 measures before B to 1 measure after C
  - b. Brahms: Symphony No. 2, mvt I, 8 after M to mm. 477
  - c. Dvorak: Symphony No. 9, mvt IV, mm. 267-275
5. Low Horn: One of the following:
  - a. Mahler: Symphony No. 1, mvt III, 3 measures after 13 to 15
  - b. Beethoven: Symphony No. 9, mvt III, mm. 83-97
6. 1 minute solo of your choice

## Trumpet

1. Mussorgsky: Pictures at an Exhibition, Promenade, opening
2. Ravel: Piano Concerto in G, mvt I, 2-3
3. Stravinsky: Petrouchka, Ballerina's Dance
4. Haydn: Concerto for Trumpet, mvt I, exposition
5. 1 minute solo of your choice

## Trombone

1. Brahms: Symphony no. 1, mvt IV, C to 15 measures after C
2. Berlioz: Symphonie Fantastique, mvt IV, 56 to 6 after 57
3. R. Strauss: Also Sprach Zarathustra
  - a. Opening 8 bars
  - b. Eight measures before 6 to four measures before 6
  - c. Four measures before 16 to 16
  - d. Pickup to 10 after 50 to 8 before 51
4. 1 minute solo of your choice

## Tuba

1. E Major Scale
2. Wagner: Die Walkure, pickup to 11 to four after 12
3. Copland: Symphony No. 3, Mvt. I, 6 to five after 10
4. Copland: Symphony No. 3, Mvt. II, pickup to 33 to 35
5. Respighi: Fountains of Rome, 11 to 14
6. Tchaikovsky: Symphony No. 5, mvt IV, Aa to Presto before Cc
7. 1 minute solo of your choice

## Percussion

1. On mallet instrument: B-flat major and D major scales and arpeggios, 2 octaves
  2. Xylophone: Saint Saens: Danse Macabre, 8 before C to C
  3. Snare: Rossini: La Gazza Ladra, first 11 bars
  4. Tambourine: Dvorak: Carnival Overture, mm.1-A, take 2nd ending
  5. Triangle: Moszkowski: Bolero, mm.10-17, 57-65
  6. Cymbals: Tchaikovsky: Symphony No. 4, mvt IV, 13 after box 1 to 24 after box 1
  4. 1 minute solo of your choice
- Percussion equipment will be provided upon request.



## Helpful Hints for Preparing an Audition

by the BSO Audition Committee

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As a community based orchestra committed to ongoing growth in quality and repertoire and to serving an important role in the cultural life of our community, auditions are an important way for us to add new talented players and to tap the artistic resources of our community. Although a number of our players have quite accomplished and extensive musical résumés, many others have developed their skills through experience primarily in our orchestra, and a number of young players from our community have gone on from our orchestra to professional careers. We frequently audition players who, although they may seem very musical, have not had much experience in auditioning. Some come poorly prepared to show their true capabilities, and we have come to recognize that many such players would benefit from knowing specifically what our audition committee will be expecting and listening for during the audition. We hope these suggestions and observations can be useful to you in your preparation for the audition, and in your overall musical growth.

1. Play what is on the page. This includes note values, dynamics, articulations and accents, and the indicated tempo markings. Rests should be observed at full value unless excluded from the excerpt. The ability to play accurately is essential to a good orchestral ensemble, and judges will be listening for discipline in observation of the markings. The tempi will be at common performance tempi, and it is important for you to be able to demonstrate facility with the excerpts at those tempi.
2. Play rhythmic subdivisions accurately. Make sure you figure these out in all your excerpts. Working with a metronome can be very helpful.
3. Intonation is important, and you should be working with a tuner to dial this in.
4. If you are not familiar with the pieces you are auditioning on, listen to them. Recordings abound, and your playing will improve immensely as you hear your part within the whole. If you can, borrow a score or a full part and listen with that to hear your own part better.
5. Let your solo sing. A solo should allow you to display some of your technical and/or lyrical prowess and give us an idea of your ability to play expressively, within the limit of one minute. A short simple piece may be more effective than a minute of music extracted from a tour de force.